

# Handel & Haydn

11/17/77

163rd Season

**Champagne Intermission.** During the intermission of tonight's concert, members of the Handel and Haydn Society are invited to the Ancient Instruments Room for champagne. The Ancient Instruments Room is located on the first balcony level of Symphony Hall, to the left side as you face the stage.

Handel & Haydn Society  
Thomas Dunn, Artistic Director  
163rd Season, 1977-1978

Thursday, November 17, 1977, at 8:00 pm  
Symphony Hall, Boston

# Johann Sebastian Bach **Mass in B Minor**

I. Missa (Kyrie—Gloria)

INTERMISSION

II. Symbolum Nicenum

III. Sanctus

IV. Osanna, Benedictus, Agnus Dei et  
Dona Nobis Pacem

<i>soprano</i>	Diane Higginbotham
<i>mezzo-soprano</i>	Valerie Walters
<i>alto</i>	Pamela Gore
<i>tenor</i>	Jon Humphrey
<i>baritone</i>	David Evitts
<i>violin</i>	Mary Hess
<i>cello</i>	Joan Esch
<i>flute</i>	Elinor Preble, Nancy Jerome
<i>oboe and oboe d'amore</i>	Raymond Toubman, Ira Deutsch
<i>bassoon</i>	Francis Nizzari
<i>horn</i>	David Hoose
<i>trumpet</i>	James Tinsley
<i>organ continuo</i>	Gary Wedow

The Chorus and Orchestra of  
the Handel & Haydn Society

*conductor* Thomas Dunn

The use of cameras or recording equipment  
is not allowed.

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# Text

## MISSA

### Kyrie

Kyrie eleison. *Lord, have mercy upon us.*  
Christe eleison. *Christ, have mercy upon us.*  
Kyrie eleison. *Lord, have mercy upon us.*

### Gloria

Gloria in excelsis Deo. *Glory be to God on high,*  
Et in terra pax hominibus bonae *and on earth peace, good will towards*  
voluntatis. *men.*

Laudamus te. Benedicimus te. *We praise thee, we bless thee,*  
Adoramus te. Glorificamus te. *we worship thee, we glorify thee,*

Gratias agimus tibi propter *we give thanks to thee for*  
magnam gloriam tuam. *thy great glory,*

Domine Deus, Rex caelestis, Deus *O Lord God, heavenly King, God the*  
Pater omnipotens. Domine *Father Almighty. O Lord, the*  
Fili unigenite Jesu Christe. Domine *only-begotten Son, Jesus Christ; O Lord*  
Deus, Agnus Dei, Filius Patris. *God, Lamb of God, Son of the Father,*

Qui tollis peccata mundi, *that takest away the sins of the world,*  
miserere nobis. Qui tollis *have mercy upon us. Thou that takest away*  
peccata mundi, suscipe *the sins of the world, receive*  
deprecationem nostram. *our prayer.*

Qui sedes ad dexteram *Thou that sittest at the right hand of God,*  
Patris, miserere nobis. *the Father, have mercy upon us.*

Quoniam tu solus sanctus. Tu solus *For thou only art holy; thou only*  
Dominus. Tu solus altissimus, *art the Lord; thou only,*  
Jesu Christe. *O Jesu Christ,*

Cum Sancto Spiritu, in *with the Holy Ghost, art most high in the*  
gloria Dei Patris. Amen. *glory of God the Father. Amen.*

## SYMBOLUM NICENUM

Credo in unum Deum, *I believe in one God*

Patrem omnipotentem, factorem *the Father Almighty, Maker of*  
caeli et terrae, visibilium omnium *heaven and earth, And of all things visible*  
et invisibilium. *and invisible:*

Et in unum Dominum Jesum *And in one Lord Jesus*  
Christum, Filium Dei unigenitum. *Christ, the only-begotten Son of God;*  
Et ex Patre natum ante omnia *Begotten of his Father before all*  
saecula. Deum de Deo, lumen de *worlds, God of God, Light of*

lumine, Deum verum de Deo vero.  
Genitum, non factum,  
consubstantiali Patri: per  
quem omnia facta sunt. Qui propter  
nos homines, et propter nostram  
salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto  
ex Maria virgine: et homo factus est.

Crucifixus etiam pro nobis sub  
Pontio Pilato: passus, et sepultus est.

Et resurrexit tertia die secundum  
Scripturas. Et ascendit in caelum:  
sedet ad dexteram Dei  
Patris. Et iterum venturus est  
cum gloria judicare vivos et  
mortuos: cujus regni non erit finis.

Et in spiritum Sanctum Dominum  
et vivificantem: qui ex  
Patre, Filioque procedit. Qui cum  
Patre, et Filio simul adoratur, et  
conglorificatur: qui locutus est per  
Prophetas. Et unam, sanctam,  
catholicam et apostolicam  
Ecclesiam.

Confiteor unum baptismum in  
remissionem peccatorum. Et  
expecto resurrectionem  
mortuorum. Et vitam venturi  
saeculi. Amen.

*Light, Very God of very God;  
Begotten, not made;  
Being of one substance with the Father; By  
Whom all things were made; Who for  
us men and for our  
salvation came down from heaven,*

*And was incarnate by the Holy Ghost  
of the Virgin Mary, And was made man:*

*And was crucified also for us under  
Pontius Pilate; He suffered and was buried:*

*And the third day he rose again according to  
the Scriptures: And ascended into heaven,  
And sitteth on the right hand of God the  
Father: And he shall come again,  
with glory, to judge both the quick and  
the dead; Whose kingdom shall have no end.*

*And I believe in the Holy Ghost, The Lord,  
and Giver of Life, Who proceedeth from the  
Father and the Son; Who with the  
Father and the Son together is worshipped and  
glorified; Who spake by the  
Prophets: And I believe one Holy,  
Catholic and Apostolic  
Church:*

*I acknowledge one baptism for the  
remission of sins: And  
I look for the Resurrection of the  
Dead: And the Life of the  
world to come. Amen.*

## SANCTUS

Sanctus, Sanctus, Sanctus Dominus  
Deus Sabaoth. Pleni sunt caeli et  
terra gloria ejus.

*Holy, Holy, Holy Lord  
God of hosts. Heaven and  
earth are full of his glory.*

## OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis. *Hosanna in the highest.*

Benedictus qui venit in  
nomine Domini. *Blessed is he that cometh in the  
Name of the Lord.*

Osanna in excelsis. *Hosanna in the highest.*

Agnus Dei, qui tollis peccata  
mundi, miserere nobis. *O Lamb of God, that takest away the sins of  
the world, have mercy upon us.*

Dona nobis pacem. *Grant us thy peace.*

**Wait! Don't go home after the concert.** Step across the street to famed Horticultural Hall and 'wind down' from the musical heights. Chat with the conductor, soloists, chorus members, and other concert-goers. There will be German wine and beer, non-alcoholic drinks, sausages, and other food. Come celebrate with us. Tickets are \$3 at the door. Members of the Society will be admitted free of charge.



# Notes

Joseph Dyer

## Bach: B Minor Mass, BWV 232

The audience at this concert will be able to enjoy an experience which Johann Sebastian Bach never enjoyed: hearing the B-Minor Mass. Only for the Sanctus does positive evidence exist of a performance under Bach's own direction. Performances of other portions of the Mass during Bach's lifetime are either hypothetical or highly unlikely. Bach did use material from cantatas for some movements, but he never heard them in their new guise and in the context of the other movements. Based on present knowledge of Bach's manuscripts and in view of his situation in the later years of his life, a complete performance is out of the question. It is probably the only major work of Bach which he did not hear. The vast dimensions of the work make it unsuitable for either the Catholic or the Lutheran liturgies. This has naturally led to speculation about Bach's intentions in writing a work like the B-Minor Mass, which had hardly the slimmest chance of being performed during his lifetime. Uncertainties of dating (now largely resolved) and the unusual division of the autograph have added to the mystery of the B-Minor Mass, leading one scholar to call it "the most controversial composition in Bach's entire vocal output" and another to deny that the composer ever intended to write a complete setting of the Mass.

Even if Bach's intentions remain

to this day unclear, the way in which the Mass came to be has recently been clarified, thanks to a study, revolutionary in its implications, of the manuscripts written by Bach and by other copyists. This research has fixed the completion of the Mass in the last decade of Bach's life, though portions of it originated many years before that. The story of the struggles necessary to bring the B-Minor Mass to performance and publication in the nineteenth century is as fascinating as the genesis of the work itself. Its revival was an important chapter in the history of the great choral societies. Only the most dedicated and proficient organizations could presume to grapple with its legendary difficulties. The odyssey of Bach's Mass, from the first version of the Sanctus in 1724 to the performances of our own day, is a remarkable one, worth recounting in the lines which follow.

Until recently, the only datable portion of the B-Minor Mass was the *Missa* (the Lutheran term for a Kyrie-Gloria pair) which Bach sent to his sovereign, Friedrich August II, Elector of Saxony, on July 27, 1733. In a letter which accompanied the transmittal of the orchestral and vocal parts, Bach sought an appointment as Court Composer. He felt that this distinction would strengthen his position in the continuing disagreements with the authorities in Leipzig. Over the next few years, Bach reaffirmed his loyalty to the Saxon court with a succession of cantatas for royal name days, birthdays, and

anniversaries. The title of "Royal Polish and Electoral Saxon Court Composer," with which Bach identified himself on published compositions and in official letters, was not granted until 1736, possibly because Bach held a similar appointment from the court at Weissenfels until that year.

Bach could have conceivably put the Kyrie and Gloria to use in the performance of his official duties as Director of Music in the two principal churches of Leipzig, St. Nicholas and St. Thomas. Luther had defended both the Latin language and the continuity between the traditional Mass and Evangelical worship, and even though much of the Latin liturgy was abandoned in the seventeenth and eighteenth centuries, Leipzig remained committed to the practices of the past longer than most other German cities did. During times of penitence and probably on ordinary Sundays as well, the Missa was sung in chant or in its German version, *Kyrie! Gott Vater in Ewigkeit* and *Allein Gott in der Hoh' sei Ehr.* On special feasts the Missa was sung in a more elaborate setting by the first Kantorei under Bach's personal direction. For this purpose he could have drawn on the music of earlier Lutheran cantors. In his personal music library he had quite a number of such Missae for important occasions. His own four Missae, BWV 233-236, were not composed until the late 1730s, and they seem to consist entirely of parodies of cantata movements. It should be pointed out that the term "Missa brevis" sometimes

used for these Kyrie-Gloria pairs is an unfortunate choice, if it is taken to mean an incomplete or artificially shortened setting of the Mass text. "Missa" denotes a complete liturgical entity from the Lutheran point of view. Even among Catholic composers the setting of less than the complete *Ordinarium missae* was not uncommon.

The extraordinary length of the Missa which subsequently became part of the B-Minor Mass has always argued against its use by Bach within the liturgy. After the parts had been sent to Dresden, any subsequent use by Bach was impossible without the generation of another set of parts, and no duplicate parts are known to have existed. The great Bach scholar Arnold Schering suggested that the Missa may have been performed during the service of homage to the Elector, which took place in Leipzig on April 21, 1733. Friedrich August II had succeeded to the throne a few months previously, at the death of August the Strong. Although there is no record of what was sung at the service of homage, it fell during the official mourning period (*Landestrauer*) for the deceased Elector. Since elaborate, concerted music was forbidden during the *Landestrauer*, a performance of the Missa would have been rather exceptional.

Bach wrote what was to become the Sanctus of the B-Minor Mass for Christmas 1724, and thus nearly ten years before the Missa. Only on the greatest festivities of the Lutheran liturgical year



(Christmas, Easter, Pentecost) was the Sanctus performed in Latin with a full complement of voices and instruments. On these occasions it was preceded by the Latin preface and the dialogue ("Lift up your hearts...") between the celebrant and the choir. All of the other Sanctus settings Bach used, though copied in his hand, seem to be the works of as yet unidentified composers. One has been shown to be the work of Johann Kaspar Kerll (1627-1693), who was active in South Germany and Vienna. Bach's 1724 Sanctus underwent several alterations when it was copied out in the manuscript of the B-Minor Mass, yet when Bach used it liturgically in Leipzig near the end of his life he went back to the 1724 version.

The manuscript research which led to a revised dating of many of Bach's vocal works has shown that one hypothesis about the purpose of the Symbolum Nicenum can be maintained no longer. It had been suggested that Bach wrote it for the reconsecration of the Thomasschule, which was celebrated on June 5, 1732. (The lost cantata *Froher Tag, verlangte Stunden*, BWV Anh. 18, was written for this occasion.) The handwriting in this part of the autograph manuscript of the B-Minor Mass shows traits observable in Bach's manuscripts from the last decade of his life. On the basis of this evidence, everything from the Symbolum to the end could possibly have been entered into the manuscript as late as 1748-49. An intense study of Bach's preoccupation with the *stile antico*, the classic art of sixteenth-century

polyphony, caused Christoph Wolff of Harvard University to suggest that at least the two movements of the Symbolum in the *stile antico* (Credo and Confiteor) were written in the early 1740s. Even if graphological evidence should point to the end of the decade, this would not preclude compositional activity at the beginning of the same decade. If Bach actually wrote these two movements, which are central to the structure of the Symbolum, in the early 1740s, it is very likely that he planned or even executed all the other movements of the Symbolum at the same time. After writing out the Symbolum, Bach changed his mind at one point. He introduced a separate choral setting of Et incarnatus in place of a setting already incorporated in the duet, Et in unum. This might imply a substantial interval of time between the first conception and final realization, though the length of the interval remains indeterminate.

This new dating of the Mass places it in a period when the composer was devoting himself to the consolidation of his artistic legacy and to the publication of representative examples of his art. The latter include the Third (1739) and Fourth (1742) Parts of the *Clavierübung*, the Schubler Chorales (1746), the Canonic Variations on "Vom Himmel hoch" (1747), the *Musical Offering* (1747), and the *Art of Fugue*. That "the Great Catholic Mass" (as it was called in the inventory of C.P.E. Bach's estate) is a fitting companion to these works, both in scope and intent, hardly needs to be argued.

Even after the sequence of events which produced the B-Minor Mass has been clarified, it will continue to stand in supreme isolation from all comparable works in the entire history of music. Attempts to link it to the Lutheran cantorial tradition are pointless: no treatment of the Mass text by a German baroque composer approaches Bach's. Its closest formal relative is the so-called "Cantata-Mass," in which each of the five parts of the *Ordinarium missae* is divided into a number of smaller units, each set as a separate aria, duet, or chorus. The best known representatives of this genre are Haydn's first *Missa Cellensis* (1766) and the incomplete C-Minor Mass, K. 427, of Mozart. Masses written for leading Catholic centers tended to incorporate procedures fashionable in Italian secular music (opera and solo cantata). Dresden was officially a Catholic court, and the modern Italian style was very much in vogue there. It is only to be expected that Bach would seek to accommodate himself to prevailing taste in submitting a *Missa* which he hoped would find favor with the Elector and his music advisors. Continuing the Mass later in the same vein would be only logical. We know from the testimony of Carl Philipp Emmanuel Bach that the elder Bach valued "everything that was worthy of esteem in Berlin and Dresden." C. P. E. Bach also mentioned the names of composers whom his father admired: among them were Johann Adolph Hasse and Jan Dismas Zelenka, both composers resident in Dresden who were prominent

exponents of Italian and *galant* style for the church and for the theater, though Zelenka also cultivated the strict polyphonic style. Italianate Masses emphasized long solo episodes, which finally became full-fledged arias, often with obbligato instruments. Consequently, the choir's role diminished in importance.

The complete history of baroque liturgical music in Latin remains to be written, yet the existence of a work comparable to the B-Minor Mass can be virtually discounted. No Catholic composer would conceive a Mass extending to a length so audacious as to make it unsuitable for liturgical use. Only as a legacy for the future can it be comprehended. This "summary" character may explain why one encounters such a diversity of styles in the B-Minor Mass. Bach ranges from the purified stile antico polyphony of the Renaissance (Credo, Confiteor), through its intensified baroque stylization (Kyrie II, *Gratias agimus*) to fully baroque fugal movements (Kyrie I, *Patrem*). There are also the brilliantly festive concerto-like movements for chorus and orchestra (*Gloria*, *Cum sancto spiritu*, *Et resurrexit*, *Et exspecto*), and the ineffably grand *Sanctus* before which all human words fail. The most profoundly solemn moments (*Qui tollis*, *Et incarnatus*, *Crucifixus*) are dominated by the chorus. In this proportion of choruses to arias Bach strikes a happier balance than was customary in the solo-dominated Masses of the Italianate tradition. The *Christe*, of all the arias and duets, owes the most to



that tradition in its modern (1733) *galant* incarnation. Bach would have heard this idiom on his visits to take in the "lovely Dresden ditties," as he repeatedly characterized the operatic music in the Saxon capital. The intricate *Laudamus te* may have been conceived in order to show off the voice of Faustina Bordoni, as Arthur Mendel suggested many years ago. She was one of the greatest operatic stars of her time and the wife of Hasse, whose idiom was thoroughly Italian. The other aria types are familiar from Bach's cantatas for the Lutheran service, but only the *Agnus Dei* has been identified as a parody of a preexistent work: its music is a shortened version of an aria from the 1735 *Ascension Oratorio*, BWV 11. Both arias may be derived independently from an earlier cantata of which only the text has been preserved. Its twisted melodic line and expressive chromaticism are perfectly adapted to symbolize "peccata mundi" from which the Lamb of God delivers mankind.

After Bach's death in 1750, the autograph score of the B-Minor Mass (a name given to it by the nineteenth century, incidentally) passed into the possession of Carl Philipp Emanuel Bach, who proved to be a faithful custodian of his father's treasures. He was court cembalist to Frederick the Great, whose sister, Anna Amalia, was a great admirer of the elder Bach's music. Carl Philipp Emanuel left the court in 1767 to become Music Director at Hamburg. There, in April 1786, he directed a concert for the benefit of a "Medical Institution" for the poor. Johann

Sebastian's *Symbolum Nicenum* was heard for the first time on this occasion, preceded by an instrumental introduction composed by his son. A report in the Hamburg *Correspondent* professed amazement at the "five-voice Credo of the immortal Sebastian Bach, one of the most splendid pieces of music which has ever been heard."

Quite a number of manuscript copies of the Mass existed in the early nineteenth century, though few had been copied directly from the autograph. The Berlin Sing-Akademie, famous for its performance of the St. Matthew Passion under Mendelssohn in 1829, rehearsed the Mass beginning in 1811 but did not bring it to performance until more than two decades later. The complete B-Minor Mass was performed for the first time in public by the Sing-Akademie on February 12, 1835. A year before, when the *Missa* and *Symbolum Nicenum* were attempted, many considered the task impossible. There were weak-hearted souls who deserted the choir, but 160 singers were available for this first attempt in 1834. The Mass was heard for the first time in Bach's own city of Leipzig in 1849, nearly a century after its composer had laid down his pen for the last time.

The typical nineteenth-century concert frequently consisted of excerpts from larger works. The B-Minor Mass was thus most often heard in selections, rather than in its entirety, and even these selections were sometimes abbreviated by omitting music



from ritornelli. The enormous difficulty of the Mass—a persistent theme in nineteenth-century estimates of the work—daunted all but the most able choral societies. The London Bach Choir was formed in 1876 specifically to present a performance of Bach's Mass, but its first complete performance did not take place until 1888, under the direction of Charles Villiers Stanford.

The first performance of substantial excerpts in the United States took place at the Cincinnati May Festival in 1886. A year later the second American performance of excerpts was sung by the Handel and Haydn Society on February 27, 1887. Orchestral parts were written out in manuscript, and additional accompaniments composed by Otto Goldschmidt, then conductor of the London Bach Choir, were used. These additional accompaniments had been copied out by Charles C. Perkins, president of the Handel and Haydn Society, when he visited London in 1881. He copied all of these additions, together with a separate organ part, into an edition of the Mass published by the Bach Gesellschaft, and he presented the whole to the Society in 1883. The concert in 1887 aroused great interest: six Boston newspapers printed extensive pre-concert articles. All of the post-concert reviews, save one, show that the Society acquitted itself well in this arduous undertaking. A writer in *The Beacon* took issue with the one unfavorable judgment of the concert and added the interesting bit of information that the

celebrated Lili Lehmann, who was the soprano soloist, refused to sing the *Laudamus te*. The Handel and Haydn Society did not press on to a complete performance of Bach's masterpiece until the present season. Tonight's presentation will be the first complete one, and the first by the Society using Bach's musical text exactly as he left it.

A composition is disseminated to that part of the musical public which performs largely through printed editions of the work. Manuscript copies tend to accumulate additional errors as they move further and further from the original, while a printed edition stabilizes the text. The B-Minor Mass did not appear in print in its entirety until the mid-1840s, though an edition of the *Missa* only was issued in 1833. The imminent publication of the B-Minor Mass was announced as early as 1818 by the Swiss publisher Hans Georg Nageli, who had acquired the autograph manuscript after the death of the last surviving heir of C.P.E. Bach in 1804. He proclaimed it "the greatest musical art-work of all times and all peoples," and invited subscriptions to the project. The interest of the public seems not to have been overwhelming, and Nageli's own interest in the publishing business waned in favor of teaching and composing. By 1827 only half of the plates had been engraved.

Nageli sought to revive the undertaking in 1828, the same year in which another publisher, Simrock of Bonn, announced a competing edition. The two

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publishers came to an agreement and the Mass finally became available, albeit in a defective edition. Nageli and his son Hermann, who succeeded him, did not take advantage of the autograph in their possession to produce a musically unimpeachable text. Hermann Nageli did everything in his power to keep the autograph out of the hands of the Bach Gesellschaft, which had as its goal the publication of all of Bach's works in editions based upon the best possible sources; in most cases this meant the autograph. Hermann Nageli was ultimately forced to sell the manuscript. The purchaser, who pretended to be acting on behalf of the king of Hanover, turned it over to Friedrich Chrysander, who then passed it on to the Bach Gesellschaft in 1857. Another edition was published in 1954, but since this was published before the research on Bach's manuscripts was completed, it is not in all likelihood the definitive edition of the B-Minor Mass. This is a task reserved for the future.

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# Handel & Haydn Society at Symphony Hall

## Coming Concerts:

**December 16 & 18**

Friday & Sunday/8 pm

**Messiah/G.F. Handel**

The Society gave the first complete American performance of *Messiah* in 1818. Ever since, for Bostonians, December without Handel & Haydn's performances is as unthinkable as Fourth of July without fireworks. We do it twice at Symphony Hall. This year, come celebrate with us.

**March 3**

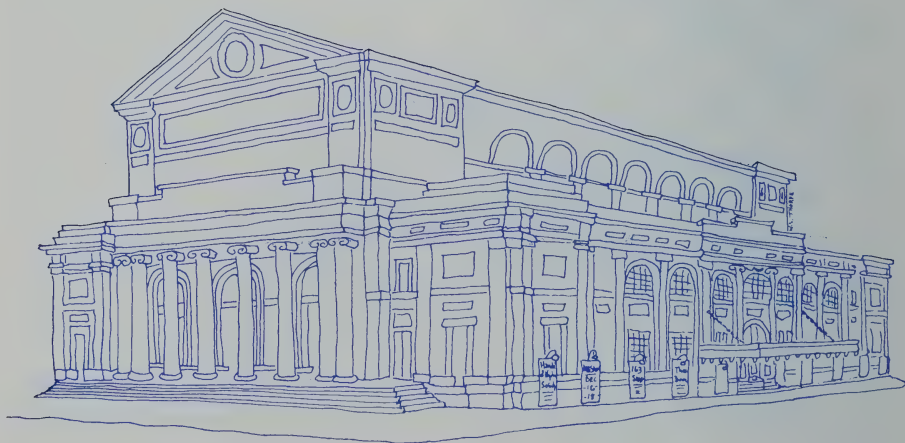
Friday/8 pm

**Gloria/Francis Poulenc**

The festive and merry *Gloria* of the French composer Francis Poulenc so quickly became a popular part of our musical landscape that it is a shock to realize that it was composed as recently as 1961.

**Te Deum/Zoltan Kodaly**

In 1686, the year after Bach and Handel were born, the Magyars threw their Turkish oppressors out of the city of Buda. To celebrate the 250th anniversary of that event, Zoltan Kodaly composed for soloists, chorus, and orchestra a grandly brilliant and stirring *Te Deum*, the most jubilant of all hymns of praise.



**H&H**

Handel & Haydn Society, 158 Newbury Street, Boston, Massachusetts 02116



# Artists

**Thomas Dunn.** A graduate of Johns Hopkins University and the Peabody Conservatory, from which he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, The Netherlands, where he was the first American to be awarded that country's highest award in music, the Diploma in Orchestral Conducting.

As conductor of the New York Festival Orchestra and Chorus he attracted national recognition and critical acclaim for his originality in program-making, informed musicianship, and high standards of performance. A scholar and acknowledged authority on performance practices of the Baroque, he has held faculty appointments at many colleges and universities, and is in demand as a guest lecturer and conductor at festivals, colleges, and organizations throughout the country. Mr. Dunn is currently Director of Choral Activities at Boston University.

This evening's opening performance of the 163rd season marks the beginning of Thomas Dunn's eleventh season as Artistic Director of the Handel and Haydn Society.

**Diane Higginbotham** received her early voice training at the Conservatory of Music at Birmingham-Southern College, where she later appeared with the symphony and opera company

while earning degrees in music and German. In 1969, she made her debut at Philharmonic Hall performing the New York premiere of *Prometheus* by Carl Orff. She has been heard in recital, oratorio, and opera throughout the United States and Europe, and has sung with the Orpheon Chorale, the Little Orchestra Society, Musica Aeterna, the Robert Shaw Chorale, and the New York City Ballet. Her recent New York appearances include the world premiere of the *Israel Symphony* by Cassadesus, the *Bach Mass in B Minor*, the *Liebeslieder* and *Neueliebeslieder*, all at Lincoln Center. In addition, she has appeared for the past seven seasons as the soprano soloist with the New York cantata series *Evenings with Johann S.*, performing more than forty cantatas and major works of Bach. Ms. Higginbotham has appeared previously with the Handel and Haydn Society in performances of *Messiah*, *Die Jahreszeiten*, *Die Schöpfung*, and *Les Noces*.

**Valerie Walters**, originally from New York, graduated from Ithaca College and the New England Conservatory of Music, with special operatic training at Mannes College in New York City. She has sung many leading roles with the Associate Artists Opera, New England Chamber Opera, Cambridge Opera Company, The New Opera Company, and the Boston Lyric Opera Company. Some of her roles have included the witch in *Hansel and Gretel*, Marcellina in *The Marriage of Figaro*,

Dinah in Bernstein's *Trouble in Tahiti*, and the mezzo-soprano in the world premieres of Paul Earls' contemporary operas *The Death of King Phillip* and *The Grimm Duo*. As alto soloist, she has appeared in oratorio works along the Eastern Seaboard. She is currently a member of the Boston Chamber Soloists, an ensemble that performs rarely-heard solo and chamber works for voice.

**Pamela Gore**, a graduate of Swarthmore College and the New England Conservatory of Music, has become well-known in the Boston area for performances of opera, oratorio, and recital literature. As contralto soloist, she has appeared with all of the major performing organizations in New England and has given frequent recitals at the Gardner Museum, on WGBH Radio, and, recently, on the BBC. Ms. Gore appeared as Larina in *Eugene Onegin* in the Boston Symphony performances at Symphony Hall and Carnegie Hall. She was a member of the American Opera Center at the Juilliard School. Her operatic performances in Boston include the Foreign Singer in *Postcard from Morocco* (New England Premiere with the Handel and Haydn Society), Lady Jane in *Patience*, Baba the Turk in *The Rake's Progress*, Mistress Page in Salieri's *Falstaff*, and Third Lady in Susa's *Transformations* (East Coast premiere with the Handel and Haydn Society). Ms. Gore recorded *Messiah* with the Handel and Haydn Society under Thomas Dunn.

**"Jon Humphrey's** clear, agile voice and smooth phrasing make him an ideal Bach interpreter. In the florid tenor arias he did some of the cleanest, most musical Bach coloratura singing you are likely to hear anywhere." Although such critical acclaim places Mr. Humphrey in the forefront as an interpreter of Baroque and Renaissance music, he is equally at ease with contemporary music, presenting three new works last year written especially for him. He frequently performs with major symphonies in the United States, sings at leading international festivals, and has recorded for RCA Victor, Decca, and Columbia Records. Mr. Humphrey is Resident Artist at the University of Massachusetts, Amherst, where he lives with his wife and daughter.

**David Evitts** is a graduate of the New England Conservatory of Music and a winner of the Metropolitan Opera Auditions. He has appeared with major orchestras in Boston, Buffalo, Detroit, and Los Angeles with Seiji Ozawa, Leonard Bernstein, Michael Tilson Thomas, and Neville Marriner. Following roles with opera companies including the Opera Company of Boston, Philadelphia Grand Opera, and Opera New England, Mr. Evitts was invited to record Donizetti's *Il Campanello* with Radio France in Paris. Mr. Evitts has recorded *Oedipus Rex* with the Boston Symphony under Leonard Bernstein and *Messiah* with the Handel and Haydn Society under Thomas Dunn.

# Orchestra

## **First Violin**

Mary Hess, *Concertmaster*  
Shirley Boyle  
Sophia Vilker  
Tison Street  
Joseph McGauley  
Kristina Nilsson

## **Second Violin**

Maynard Goldman  
Sheila Vitale  
Kay Knudsen  
Patricia Gurin  
Judith Gerratt

## **Viola**

Endel Kalam  
Barbara Kroll  
Mary Hadcock  
Aaron Picht

## **Cello**

Joan Esch  
Corinne Flavin  
Olivia Toubman

## **Bass**

Francis Gallagher  
Anthony Beadle

## **Flute**

Elinor Preble  
Nancy Jerome

## **Oboe and Oboe d'Amore**

Raymond Toubman  
Ira Deutsch  
Margaret Pearson

## **Bassoon**

Francis Nizzari  
Richard Sharp  
Donald Bravo

## **Horn**

David Hoose

## **Trumpet**

James Tinsley  
James Simpson  
John Carroll

## **Tympani**

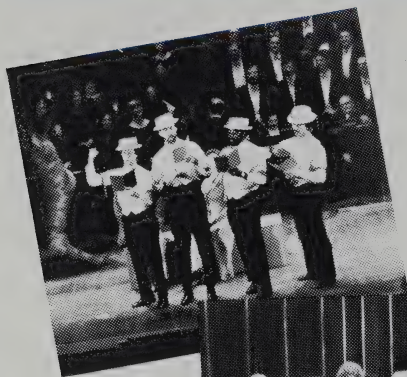
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## **Organ**

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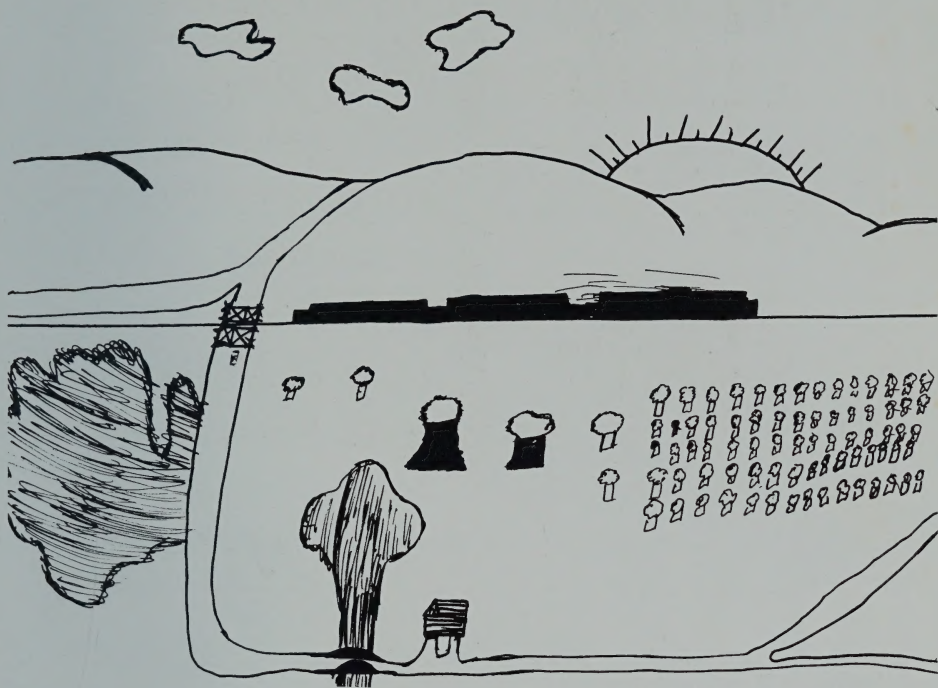
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